FACULTY OF FINE ARTS
DEPARTMENT OF MUSIC
BACHELOR OF FINE ARTS (B.F.A) (FOUR YEARS) (On-Campus Programme) (2015-2016)
REGULATIONS AND SYLLABUS - ENGLISH MEDIUM
REGULATIONS

INTRODUCTION

B.F.A – Music degree programme will be in Nagaswaram. The Programme shall extend over a period of 4 (four) years in semester pattern. The programme will be conducted at The Department of Music of this University in accordance with Regulations laid down herein-after.

OBJECTIVE

On successful completion of the programme, the candidates who pass out will be able to perform music concerts with proficiency level of 50% which is expected rise to 70% proficiency level with regular practice and experience of performing over 3 to 4 years. The performing capability will be equivalent to successful candidates who pass "Isaikalaimani" programme, in all respect. In addition the passing out students will possess knowledge in Tamil and English equivalent to "Bachelor of Fine Arts" Standards, thus having eligibility to join M.F.A degree programme.

ELIGIBILITY FOR ADMISSION

The following criteria will make the aspirant, eligible to be admitted in the B. Music Programme:

i) A pass in final examination of +2 Higher Secondary programme (with Music as an optional subject) conducted by the Board of Secondary examinations Tamil Nadu Government or any other authority accepted by the syndicate of this University as equivalent there to. They shall satisfy the condition regarding qualifying marks, age, and physical fitness as may be prescribed by the Syndicate of this University from time to time.

ii) Candidates who have not taken music (as an optional subject at the +2 level, may also be admitted to the B.F.A - Music degree programme, if found fit as laid down in sub-para (c) bellow.

iii) Candidates fulfilling the conditions prescribed in (a) and (b) above will be subjected to an entrance test where in their music knowledge will be adjudged. Those who possess at least the level of knowledge of a first year passed candidate in “Isai Kalaimani Programme” of this University, only will be allowed to join the B.F.A - Music degree programme.

iv) The maximum age of 25 years completion as on 1st July of the year of entry shall only be eligible for admission. They who have completed 26 years or above of age as of the date shall not be eligible for admission to B.F.A - Music degree programme.

CONDUCT OF PROGRAMME

The Programme for the B. Music degree shall comprise instructions on the following subjects according to the syllabi and/or text books prescribed from time to time.

a. Theory of Music
b. History of Music
c. Practicals
d. Tamil
e. English
f. Acoustics and
g. Allied Practical

The subsidiary for students of Vocal discipline will be "Veena, Violin, Flute, Mridangam", and for students of Veena, Violin, Flute, Mridangam, Nagaswaram and Tavil disciplines will be "Vocal".

SCHEME OF EXAMINATIONS

There will be an examination at the end of each year. Carry over system shall be permitted.

The candidates shall be permitted to appear for the University examinations, provided he/she secures not less than 80% of the attendance of that year. However, it shall be open to the syndicate to grant exemption to a candidate who has failed to secure 80% attendance for valid reasons, on the recommendations of the Head of the Department. Those, not permitted, to write the examination shall repeat the programme.

All subjects except the subject "English" will be set with examination papers in "Tamil" and shall be answered in Tamil.

The details of syllabus hours and subject of examinations year wise are appended below:
### Bachelor of Fine Arts - Music - B.F.A (Nagaswaram)

#### I – Year - Semester - I

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CRITERIA FOR PASS AND CLASSIFICATION

A Candidate for the degree of Bachelor of Music will be deemed as passed if he/she secures a minimum of 50% in written/Practical Examination.

The successful candidates who pass by fulfilling the above stipulations will be arranged in the following classes:

a. A Candidates securing 75% or above in aggregate in all the three years of curriculum put together will be declared as passed in First Class with Distinction.

b. Those securing 60% or above in aggregate (but below 75%) in all the three years will be declared as pass in FIRST CLASS

c. Those securing 50% or above (but below 60%) in aggregate in all the three years will be declared as pass in SECOND CLASS.
ANNAMALAI UNIVERSITY
DEPARTMENT OF MUSIC
2015-2016
SYLLABUS

B.F.A (Nagaswaram)
I to VIII Semester
I YEAR - I SEMESTER

B. F.A (NAGASWARAN)

Kjykh; Mz;L - Kjw;gUtik;

Paper - I

Part-I – Language – jkpo;

jhs;::-1 - ITAC-11 - nra;ASk; ciueilAk;

kjg;ngz;; 75
fpbl;; 3

myF:-1 - FWe;njhif

ghly; vz;fs;:: 3 > 6 > 16 > 18 > 24 > 28 > 32 > 37 > 40 > 54 > 57 > 60 > 69 > 74 > 77 > 83 > 85 > 93 > 97 > 99

(UgJ ghly;fs; kl;Lk;)

myF:-2 - GwehDJW

ghly; vz;fs;:: 9 > 19 > 27 > 34 > 38 > 45 > 51 > 55 > 66 > 71 > 76 > 82 > 86 > 92 > 96

(gjpide;J ghly;fs; kl;Lk;)

myF:-3 - jpUf;Fws;

md;Gilik> nra;ed;wp mwpjy;> mlf;fKilik> Gwq;$whik>
<if> mUSilik (MW mjpfhuq;fs; kl;Lk; ) -
  ehybahu; fy;tp> fy;yhik (20 ghly;fs;)

myF:-4 - fk;guhk hazk;

Ffg;glyk; (mNahj;jpah fhz;lk;)

myF:-5 – ciueil

kh.nguparhkpk Jjud; - rpw;gp. ghyRg;gpukzpad;

fgh;gpaj;jpwd; - Nrhk. ,stuR
ghu;it Eli;fs::

1. FWe;njhif - c.Nt.rh. gjpg;G
2. GwehDjW - c.Nt.rh. gjpg;G
3. jpUf;Fws; - gupNkyofu; ciu
4. fk;guhkhazk; - mz;zhkiyg; gy;fiyf;fofg; gjpg;G
5. FWe;njhifr; nrhw;nghopTfs;
6. FWe;njhifj; jpwdha;T - Nrh.e. fe;jrhp
7. vl;Lj;njhifr; nry;tk; - ny.g.fU. ,uhkehjd; nrl;bahu;
8. kh.nguparhk Jjud; - rpw;gp. ghyRg;gpukzpad;>
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9. fhg;gpaj;jpwd; - Nrhk. ,stuR- kzpthrfu; gjpg;gfk;> nrd;id
I YEAR - I SEMESTER

Paper – II

B. F.A (NAGASWARAM)

PART II ENGLISH

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Objective:

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing.

Unit I

Bonnie Chamberlain  “The Face of Judas Iscariot”
Swami Vivekananda  “Speech at World Parliament of Religion”

Unit II

Stephen Leacock  “My Financial Career”
Bhimrao Ambedkar  “Speech on 4th November 1948 in the Constituent Assembly”

Unit III

Robert Lynd  “On Forgetting”
Nirad C. Chaudhuri  “Indian Crowds”

Unit IV

A. G. Gardiner  “All about a Dog”
Ruskin Bond  “My Eccentric Guests”

Unit V

Martin Luther King (Jr.)  “I Have a Dream”
Khushwant Singh  “The Portrait of a Lady”

Text Book:

Paper – III

1. Details of the followings
   Nadhan, Sruthi, Swarasthanas, Prakaruthi Swaras, Vikruthi Swaras, Arohanam, Avarohanam,
   Sthayi, Purvangam, Utttharangam, Thathu, Mathu, Anya Swaram.

2. Study of the Musical forms.
   Geetham, Swarajathi, Jatheeaswaram,

3. Seven Talas and their Expansions.

4. Explains the followings.
   Upangam, Bhashangam, Vajram, Vakram, Sampoornam, Shadavam, Audavam, Swarantharam

5. Janaka Janya Ragas and their classifications.

Reference Books
1. ¦¾ýɸ þ¨ºÂ¢Âø    - P.T. ¦ºøÄШ
2. ºí¸£¾ º¡Ãõ (Volume - III) - R.V. ¸¢Õ‰½ý
3. þó¾¢Â þ¨ºì¸ÕçÄõ - Dr. B. À茨¡¢º¡Á¢ À¡Ã¾¢
5. Dictionary of South Indian Music - Prof. Sambamoorthy

Paper – IV

1. Introduce the Basic Sruthi & Notes
2. Sarali Varisaigal
3. Jandai Varisaigal
4. ThAttu Varisaigal
5. Alankarangal -7
6. Geetham – 3
   a) Sri GaNa nAdhA – Malahari - Chathusra Rupakam - Purandharadhasar
   b) GaNanAdhA – mAyAmAlavagoulai – Rupakam – Ponnaiya pillai
   c) PathamtharuvAi – KalyAni – Adhi – Taigar K.Varadhachariyar

Paper – V

1. Practice in Swaras
2. Sarali Varisaigal

3. Jandai Varisaigal

I YEAR - II SEMESTER

Kjyhz;L - ,uz;lhk; gUtK;

Paper – VI  Part-I – Language – jkpo;

jhs;:2 - ITAC-21 – gad;ghl;Lj;jkpo; nrk;nkhop tuyhWk;

kjpg;ngz;: 75

fpubl;: 3

Nehf;fk;

nkhopaikg;gpid tpsf;Fjy;
nkhog; gad;ghl;by; cUthd - cUthFk; khw;wq;fisg; Gyg;gLj;Jjy;
jpirnkhopfspd; fyg;gpdhy; jkpo;nkhopapy; Vw;gLk; khw;wq;fis tpsf;Fjy;
nkhopf; FLk;gq;fs; Fwpj;Jk; nrk;nkhopj; jkpopd; rpwg;Gfs; Fwpj;Jk; nrk;nkhop Vw;Gf;
Fwpj;Jk; tpsf;Fjy;

myF-1

vOj;Jf;fspd; vz;zpf;fAk; tiffSk; > vOj;Jf;fspd; khj;jpiu>fhy ,ilepiyfs;>%tifg; Nghypfs;
> ,Utifg; gjq;fs;> Gzh;r;rpfs;.

myF-2

nrhw;nwhlh; tiff; (%tif nkhop) njhlhpyf;fzj;jpy; fhzg;ngWk; tOTk; tO mikjpAk;
gj;jaipak;Gk; epWj;jw; FwpapLfs; gad;ghLk; ciueil vOJk; NghJ Nkw;nfhs;s Ntz;ba
tpjpKiwwfs;.

myF -3

Nkilj;jkpo;
ePq;fSk; Ngr;rhsh; Mfyhk;-Fkhp mde;jd; Nkilg;Ngr;Rf;Fj; jahh; nra;jy;-Ngr;rhsUf;Fhpa jFjpfs;- NgRk; Kiwfs; - gof;f tof;fq;fs;.

myF-4

gilg;Gj;jpwd;
rpWfij- ftpij- fl;Liu- Xuq;f ehlfk; - E}y; Fwpj;j jpwdha;T
vOjg; gapw;rpjuy;.;

myF-5

gad;ghl;Lj; jkpo; nrk;nkhop tuyhWk;
14

ankind கைடார்: வளகாகத்து மேற்குப் பகுதி - கோடை வளகாகத்து - நாள்கூடி வளகாகத்து - கோடை வளகாகத்து - முக்கியத்துவம். மூன்று வளகாகத்து பகுதி - இரண்டு வளகாகத்து பகுதி - கோடை வளகாகத்து அனைத்துக்கான - பிறந்த கைத்துக்கான மூன்று வளகாகத்து (அரிசைகள் - அனைத்துக்கான - மூன்று வளகாகத்து - கோடை வளகாகத்து பகுதிகள்:  மூன்று வளகாகத்து பகுதிகள்,  தமிழ் 2010)

ghh;it Ehy;fs;

1. Nrhk. ,stuR> ed;D}y; fhz; bif ciu= kzpthrhh; gjpg; gfk;> nrd; id.
2. m.fp gue;jhkdhh;> eygjupo; vOj Ntz;Lkh? ghph > epiyak;> nrd; id.
3. Ngr; Rf;fiiy- Nf. tP. tPuuhtfd;> tyk; Ghp gjpg; gfk;> jpuelp; wT+h;- 602 024.
4. Fkhp mde;jd;> ePq;fSk; Ngr; rhsh; Mfyhk;> G+k; Gfhu; gphRuk;> nrd; id.
5. vOJJT vg; gb? kfuK; (njh. M) godpajkgh; gphjuh;>; nrd; id.
6. k. jpUiy- Ngr; Rf; fiy- kPdhl; rp Gj;jf Gpiyak;- 2008> kJiu.
7. சாலின இள திைரய - தமிழ் வளகாகத்து சுருக்குகள், மைரியமாகுத் புதிய புகழ், தமிழ் செயல், 2005.
8. கா வா - "சிதைந்தம் பல்வேறு சாலினர் கீழ் ரீதியாக வேட்": குறுக செயலிகள், தமிழ் செயல்.

9. ச. சாலின்பு புகழ் - கீழ் ரீதியாக செயலி வழியாக வேட்டுள்ள தமிழ், தமிழ் செயல்(1993)
10. உட்ராம. விழுந்தகாணி - கெற்க சிறந்த பல்வேறு தகம் மைரியாகுத் புதிய புகழ், தமிழ் செயல்.
12. சாலின் விழுந்தகாணி - தமிழ் விழுந்த ஆந்துகள் , மைரியமாகுத் புதிய புகழ் - 2005
13. ச. அச்சு விழுந்தகாணி - குறுக செயலியின் சிறந்த புதிய புகழ்
   புதிய புகழ் - 2004.
14. சாலின் விழுந்தகாணி - சிறந்த பொருள் விழுந்தகாணி, மைரியமாகுத்
   புதிய புகழ் - 2004.
I YEAR - II SEMESTER

ENGLISH

Paper – VII

<table>
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<tr>
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<th>IENC 22</th>
<th>English Through Literature II: Poetry</th>
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<td>50</td>
<td>100</td>
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Objective:

To ensure and enhance:

- The ability of the learner to comprehend and appreciate poems in English
- The competence of the learner in using English language, and
- The interest of the learner in human values and perceptions

Unit I

1. William Shakespeare  
   “Sonnet 29”
2. William Blake  
   “A Poison Tree”
3. Robert Bridges  
   “A Red, Red Rose”

Unit II

4. PB Shelley  
   “Ozymandias”
5. Alfred Tennyson  
   “The Brook”
6. Hillaire Belloc  
   “Matilda”

Unit III

7. Robert Frost  
   “_stopping by Woods on a Snowy Evening_”
8. Walt Whitman  
   “O Captain, My Captain”
9. Sylvia Plath  
   “Mirror”

Unit IV

10. Toru Dutt  
    “The Lotus”
11. A. K. Ramanujan  
    “A River”
12. Keki N. Daruwalla  
    “Pestilence in Nineteenth Century Calcutta”

Unit V

13. Gabriel Okara  
    “Once Upon a Time”
14. Maki Kureishi  
    “The Kittens”
15. Robert Finch  
    “Peacock and Nightingale”

Text Book:

I YEAR - II SEMESTER

Paper – VIII

1. The Origin and development of Swaras – Tamil Names of Seven Swaras - Raga Classification in Ancient Tamil Music.


3. A Study of the following forms
   Varnam, Kiruthi, Keerthanaigal

4. Thrayodasa Lakshanas

5. Life History :
   Trinities of Thevaram> Manikka Vasakar> Karaikkal Ammaiyar

Reference Books

2. South Indian Music (Volume – III & IV) – Prof Sambamoorthy
3. धोषिः आ प्रेम ग्रहणदान – Dr. B. Àî,ቃ ṇ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ ֚ 秦国

Paper – IX

1. Practice in Swaras
2. Mel sthayi Swaras
3. Sapdha tala alangaras

Paper – X

1. All Practical – II
   - Practice in Swaras
   - Mel sthayi Swaras
   - Sapdha tala alangaras
II YEAR - III SEMESTER


jhs;:-3- ITAC-31 - ciueilAk; ehlfKk;

kjpg;ngz;fs;: 75
fpubl;;3

Nehf;fk;: ,yf;fpaq;fspd;  rpwg;GfisAk; fUj;JfisAk; ciueil topahfg; Gyg;gLj;jy; -
ciueilj;jpwid vLj;Jiu;j:jy; 

myF-1

 ,yf;fpa tpsf;fk; - Mrpupau; (t.Rg. khzpffk;)
 ,yf;fpa tpsf;fk; - ,yf;fzf; Fws;fs; - tupirg;ghl;L – tho;thq;F – J}a ,yf;fpak; - eilKiw mwq;fs; -
 ,yf;fpaf;fiy

myF-2

Fwszpf; - ,yf;fpa nts;sk; - jd;neQ;rkJ - ,yf;fpaj;jsk; - Fws; 
tpsf;fk; - ek;gpf;if Eljy; - ePjp tpsf;fk;

myF-3

k.g.nguparhkpj;JJud; - (Mrpupau; - rpw;gp ghyRg;gpukzpak;)
 tho;Tk; gzpAk; - md;gpy; jpisj;j fpptij – rpWfijg; gilg;Gfs;
ehlfq;fSk; fPu;j;jidfSk; - fl;Liur; nry;tk;

myF-4

rpWtu; ,yf;fpak; mwptpay; Eljy;fSk; gpwTk; - fiyf;fsQ;rpag; gzp –
ghujp jkpo; - JJud; vd;nwhU kdpju;.

myF-5

ehlfk; - Njhif tz;zk; (Mrpupau; - lhf;lh; r. rtfu;yhy;)

ghfEljy;fs;:

1. t.Rg.khzpf;fk; - ,yf;fpa tpsf;fk;
   kzpthrfu; Eljyf;> Kjw;gjpg;G-1971

2. rpw;gp ghyRg;gpukzpad; &
   kh. g.nguparhkpj;JJud; - rhpj;a mfhnjkp> Kjw;gjpg;G-2000

3. lhf;lu; r. rtfu;yhy; - Njhif tz;zk;>
   godpak;khs; ntspaPL> nrd;id>
   Kjw;gjpg;G-2008
   lq;fud; mLf;ffk;> iraj;fhjh; mntd;A+
   tpUfk;ghf;fk;> nrd;id-92.
II YEAR - III SEMESTER

Paper – XII

| 14. | IENC 32 | English Through Literature III: Drama | 03 | 50 | 100 |

Objective:

To enhance the conversational competence of the learner by introducing to him to dramas in English.

Unit I

Stanley Houghton  “The Dear Departed”
Kenneth Sawyer Goodman  “The Game of Chess”

Unit II

A. A. Milne  “The Princess and the Woodcutter”
Anton Chekhov  “A Marriage Proposal”

Unit III

Arnold Bennett  “The Stepmother”
Arthur Miller  “Grandpa and the Statue”

Unit IV

William Shakespeare  *King Lear* (Act I, Scene i)
William Shakespeare  *Julius Caesar* (Act III, Scene ii)

Unit V

Frances Goodrich & Albert Hackett  *The Diary of Anne Frank* (Act I)
Betty Keller  “Tea Party”

Text Book:

II YEAR - III SEMESTER

Paper – XIII

Musicology – II

1. Panns of Thevararam and their equivalent Ragas of Present
2. Gayaka Gunas and Dhoshas
3. Musical Instruments and their Classifications
4. Songs of Thiruppavai, Thiruvempavai and their details.
5. Raga Lakshanas
   1. Maya Malava Goulai 2. Sankaraparanam 3. Amirtha Varshini

Reference Books
1. పర్యాయాలం, పతాక కంప్యూటర్ – P.T. యూర్పులు
2. South Indian Music (Volume – III & IV) – Prof Sambamoorthy
3. Dictionary of South Indian Music – Prof. Sambamoorthy
4. శాస్త్రానిక శాస్త్రాలు, మాంసత్వం మాంసత్వం – Dr. B. యూర్పులు, యూర్పులు, యూర్పులు, యూర్పులు
5. Sangeetha Saram – R.V. Krishnan

Paper – XIV

Practical – III

1. Geetham – 2
   b) GurunAdhA – Bupalam – Rupakam – Arunachala Annavi
3. Thana Varnam – 4
   a) AnnamE – Arabi – Adhi – Taigar K.Varadhacharyar
   b) Sarasuda – Saveri – Adhi – Kothavasal Venkataramaiyar

Paper – XV

Allied Practical – III

From the following ragas practice for Saralivarisai, Jandai Varisai, Mel sthayi varisai, Thattu Varisai

II YEAR - IV SEMESTER

Paper – XVI  Part-I – Language  – jkpo; -

jhs;: 4 - ITAC-41- jkpopyf;fpa tuyhwW

Nehf;fk;:  jkpo;,yf;fpa tsh;r;rp tuyhw;wpid tpth;j J jkpo;

myF-1  
rq;f fhyk; > rq;f kUtpafhyk;
njhy;fhg;gpak;- rq;ffhyk;- Kw;rq;fq;fs; - ghL;Lk; njhifAk;- njFg;GKiw- rpwg;Gfs;- rq;fg; Gyth;fs;- njhy;fhg;gpak;- gjpndz;fPo;f;fzf;F E}y;fs;> Kw;fhg;gpapq;fs;.

myF-2  
gy;yth;> Nrhol;fhyk;
irt ,yf;fpaq;fs;- gd;dpUjpUKiwfs;- itzt ,yf;fpaq;fs;- ehyhapu jpt;tp;agpuge;jk; - IQ;rpWfhg;gpapq;fs; - fk;guhkhazkJ - nghpaGuhzk; - gpw ,yf;fpaq;fs;

myF-3  
ehaf;fu; fhyk;
rpw;wpypf;fpaq;fs; - me;jhp; J}J-khiy- Nfhit- guzp- fyk;gfk; - cyh- gps;isj;jkpo; - Nghit- gs;S FwtQ;rp- mUzfphejhf; - FkuFuguu; - fhsNkfg;Gyth; - rptg;guphrh; - jdpg;ghly;fs;.

myF-4  
INuht;gpa; fhyk;

kuGf;ftpij - ghujpahu; - ghujpjhrd; - ftpkzp – ehkf;fy; ftpQh; thzpjhrd; - Kbauhrd; - fz;zhhrd; - ciueil- ghpjkhw;fiyQh; - c.Nt.rh.- kiwkiy mbfs; - v];
itahGhp;gps;is- uh.gp; NrJg;gps;is- jpu;tp.f. - K.t - t.Rg. khzpfrk;f; - rpWfij -GJkid; gpj;jd; - F.g.uy; - yh.rh.uh; - F.mofphrphkJjr- jpt;Peh;jpt; - K.t - ehty; - khA+uk; Ntjehakf;gps;is- khjitah - fy;fp- mfpyd; - jpt. [hdfpuhkd; - eh. ghh;j;rhujp- uh[k;fpu\;zd;> GJf;ftpij - vOj;J - e.
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<td>1.</td>
<td>K. tujuhrd;&gt; - jkpo; ,yf; fpa tuyhW&gt; rhfpj;jpa mfhnjkp ntspaPL 1998.</td>
<td></td>
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<td>2.</td>
<td>G+tz;zd;&gt; - jkpo; ,yf; fpa tuyhW&gt; fof ntspaPL nrd;id.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>jkpoz;zy;&gt; - Gjpa Nehf;fpy; jkpo; ,yf; fpa tuyhW&gt; kPdhl;rp Gj;jf epiyak;&gt; 1998.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>rp. ghyRg;gpukzpad;&gt; - jkpo; ,yf; fpa tuyhW&gt; ghhpepiyak;&gt; nrd;id. 1987</td>
<td></td>
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<td>5.</td>
<td>vk;.Mh; milf;fyrhkp&gt; - jkpo; ,yf; fpa tuyhW&gt; fof ntspaPL&gt; nrd;id 1994.</td>
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<td>6.</td>
<td>kJ .r. tpkyhde;jk; - jkpo; ,yf; fpa tuyhw;Wf; fsQ;rpak;&gt; 1987.</td>
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II YEAR - IV SEMESTER

Paper – XVII

| 21. | IENC 42 | English Through Literature IV: Short Story | 03 | 50 | 100 |

Objective:

To develop the communicative competence of learners in the English Language through training them in the skills of listening, speaking, reading and writing

Unit I

1. O’ Henry “After Twenty Years”
2. Ernest Hemingway “A Day’s Wait”

Unit II

1. Flora Annie Steel “Valiant Vicky”
2. Oscar Wilde “The Selfish Giant”

Unit III

2. ShashiDeshpande “I Want”

Unit IV

1. Leo Tolstoy “Where Love is God is”
2. Somerset Maugham “The Ant and the Grasshopper”

Unit V

1. Chinua Achebe “Marriage is a Private Affair”
2. Bessie Head “Heaven is not Closed”

Text Book:

II YEAR - IV SEMESTER

Paper – XVIII  History of Music - II

1. Structure of Following String Instruments
   1. Thampura    2. Veenai

2. Structure of following Percussion Instruments
   1. Mrudhangam    2. Kanjira

3. Music References found in Tholkappiyam

4. Music Reference in the following works
   1. Karunamirdha Sagaram    2. Yazh Nool

5. Seat of Music.

Reference Books
1. ¹³µÊ, b°°Å¢Å¬ - P.T. ¹°øÄ¬u
2. ¹³µ¢Å ò°°î,ôçÀō - Dr. B. Àî¡¿¡¿¡¿¡¿ Á¿ ôÀÀïÁ¿ ¿âÀ¬ µ¿å"Å®
3. ³Å¢û b°°,¨Å ,Ç³°¢Å® (³µ¡îµ¢ - I & II) - À£. Àî¡¿¡¿¡¿¿ ï°°î îÈ¢ô°,û - À£.Àî¡¿¡¿¡¿¿. ¡°î³µÅ®
4. ³µ¡î,î³Å¢Å®³¢Å® ò°°î î¹£¢°°,û - À£.Àî¡¿¡¿¡¿¿. ¡°î³µÅ®
5. Tanjour as a seat of Music - Dr. Seetha.
6. Thiruvanandapuram as a seat of Music - Dr. Veedhavalli

Paper – XIX  Practical – IV

1.  NinnEkOri _ VasanthA – Thachur Singarachari
2.  JalajAkshi – Hamsadwani – Adhi – Manambuchavadi Venkata Subaiyar
5.  thiruppugazh – 1 – Thullumatha – Hamsanandhi – Kandajathi Jambai –Arunagirinadhar
6.  Bharathiyar Padal - 1

Paper – XX  Allied Practical  – IV
1. Sanchari Geethas - 2

III YEAR - V SEMESTER

Paper – XXI Musicology - III

1. Details of Gamakas, Alankaras – Dasavidha Gamakas
2. Shodasangas> Madhyadhi Talas
3. Study of the following Musical forms
4. Details of Mano Dharma Music - Raga Alapana, Niraval, Kalpana Swaram
5. Raga Lakshnas.
   4. Kedara Gaulai  5. Riti Gaulai

Reference Books
1. History of Music - Prof. Sambamoorthy
2. Dr. B. Àlients çà­¼í – Ï÷. S. R. ÀÈÀì À£Àì À£Àì
3. South Indian Music (Volume I, II & III) - Prof. Sambamoorthy
4. Lakshana Grandhas in Music - Dr. S. Bhakiyalakshmi
5. Àšì, Ï÷. S. R. ÀÈÀì À£Àì À£Àì

Paper - XXII Practical - V

1. Thana Varnam – 2
   a) PArAyO – Sumaneesa Ranjani – Adhi – Tharumapuram A.Govindharajan
   b) SAminnnE – Sankarabaranaanam – Adhi – Veenai Kuppaiyar
   a) Neranamithi – Kanada - Ramanathapuram Srinivasa Iyangar
   b) SarasijanAbha – Kamboji – Vadivelu
3. Padha Varnam - 1
   ChalamEla – Nattkurinji - Srirangam Moolaiveettu Rengasami Nattuvanar

Paper – XXIII Allied Practical - V
1. Swarajathi - 1
2. Thanavarnam - 1
Folk Music and Folk Arts of Tamil Nadu

Unit – I
General Information about Folk music and Folk Arts of Tamil Nadu.

Unit – II
The Role of Folk Music in the Social life of People – Folk Arts for Recreation.

Unit – III

Unit – IV
Musical Instruments used in Folk Arts – Structure and method of playing of the following instruments: Nagaswaram, Thavil, Pambai, Urumi, Vil, Kidukitti.

Unit – V
Ragas used in Folk music and Folk Arts – Mettu (Tunes) – Kilikanni – Chindu, Nondi Chindu – Themmangu.

Reference Books:
1. Splendor of Music - P.T. Selladurai
2. Tamizhar Isai - A.N. Perumal

Paper – XXV Non-Major Practical

Thirupugazh – 5 (Except – Adhi, Rupakam, Tisra tirupudai, Kandachapu, Misrachapu)
III YEAR - VI SEMESTER

Paper XXVI - History of Music -- III

1. Development of Music from 15th Century to 20th Century
2. Seats of Music
   1. Chennai  2. Ramanathapuram
3. Evidences for History of Music – Sculptures & Inscriptions
4. Lakshnas of Nattya Nadaka and Kuravanji Natakas
5. Life Histories
   4. Arunachala Kavirayar

Reference Books
1. History of Music - Prof. Sambamoorthy
2. History of Music – Dr. B. Anantharam
3. South Indian Music (Volume V & VI) – Prof. Sambamoorthy
4. Music Composers – Prof. Sambamoorthy

Paper - XXVII Practical – VI

1. Keerthanaigal – 8
   1) Mayamalavagoulai  2) Bilahari  3) Dhanyasi  4) Kedharam  5) Nattakurinji  6) Kalyani
   7) Shanmugapriya  8) Mohanam

2. Mallari  – 2
3. Pallavi  – 2
4. Thillana  – 1
5. Thevaram  – 2
6. Thiruppugazh  – 2
7. Kavadi chindhu - 1

Paper - XXVIII Allied Practical - VI

1. Tanavarnam
2. Keerthaanaigal


Paper - XXIX Elective – Practical – II

1. Dhivya Nama keerthanial  - 5
2. Ursthava Sambradaya Keerthaanaigal  - 5
Paper – XXX Non-Major Elective Theory – II

Opera

Unit – I : Evolution
Unit – II : Forms
Unit – III : Characters
Unit – IV : Raga and Tala
Unit – V : Literary beauties and Raga with special reference to any one of the following.
1. Rama Natakam
2. Nandanar Charithram
3. Azhagar Kuravanji
4. Nowka Charithram
5. Prahaladha bhakthi vijayam
IV YEAR - VII SEMESTER

Paper – XXXI Musicology - IV

1. Names of 22 Srutis – Vadi, Sam Vadi, Anu Vadi, Vivadi Swaras
2. Grahabetham
3. Mudras found in Musical Compositions
4. Comparative Study of South Indian Music and Hindusthani Music
5. Raga Lakshnas
   1. Bhairavi
   2. Charukesi
   3. Suddhasaveri
   4. Gowri Manohari
   5. Todi
   6. Natta kuranji

Reference Books
1. नृत्येन, पंचांगाधि - P.T. पुष्पकक्षी
2. South Indian Music (Volume – III & IV) – Prof Sambamoorthy
3. Dictionary of South Indian Music – Prof. Sambamoorthy
4. नृत्येन, पंचांगाधि - Dr. B. श्रवणेश्वर आचार्य
5. Sangeetha Saram – R.V. Krishnan

Paper – XXXII Practical – VII

1. Thana Varnam – 2
   a) Valachi – Navaragamaligai – Adhi – Patnam Subramanya Iyer
   b) Muruga – Shanmugapriya – Adhi – – Arunachala Annavi
3. Thmizh Padham – 1
4. Jawali – 1
5. Uthsava Sampradhaya Pdalgal
   (Lali, Unjal, MALai mAtru pAdal, Seetha Kalyanam, Anandham, Echarikai, Odam )

Paper – XXXIII Allied Practical - VII

1. Tanavarnam - 1
2. Thevaram - 1
3. Thiruppugazh; - 1
4. Keerthanaigal - 2
Elective Practical - III

Devotional Songs
(Thevaram, Dhivyaprapandam, Thiruvasagam, Thirumanthiram, Thiruppallandu)

Non Major Elective Theory – III

Music of Ancient Tamil

Unit – I

Music in ancient Tamil Literatures – Tholkappiyam, Pathupattu, Ettuthogai.

Unit – II

Raga System in Ancient Tamil Music – Origin of Swarans, Seven major palais, 103 panns.

Unit – III

Musical instruments – String and percussion instruments.

Unit – IV

Music references in silappadhikaram and panchamarabu.

Unit – V

Music in devotional literature – Thevaram, Divya prabandham, Periyapuranam.

Reference Books

1. Students in Natya Sastra – G.H. Tarlaker
2. Chidambaram and Nataraja – B.G.L. Swamy
3. Andal Thirupavai Nachiyar Thirumozhi – P.S. Sundaram
4. The Tanjore Quartette - Sivanandam
5. Thillai and Nataraja - B. Natarajan
6. Indian Performing Arts – Utpal K Banerjee
7. Natya Sastra - Dr. Padma Subramenyam
IV YEAR - VIII SEMESTER

Paper – XXXVI  History of Music - IV

1. Sources for History of Music – Sculptures, Paintings, Inscriptions – Govt. Treasuries
2. Tamil Isai Movements
3. Life History and contribution to Music of the following composers
   1. Jaya Devar
   2. Oothukadu Venkatasubaiyar
   3. Mayavaram Vedanayakam Pillai
   4. Kavikunjara Parathi
4. Music References in the following Works
   1. Raga Vibotham --- Somanather
   2. Chadhurdhandi Prakasikai --- Venkatamagi
5. Origin and Development of Music Concerts.

Reference Books
1. "History of Music - Prof. Sambamoorthy
2. South Indian Music (Volume – III & IV) – Prof Sambamoorthy
3. "South Indian Music - Prof. Sambamoorthy
4. "History of Music - Prof. Sambamoorthy

Paper – XXXVII  Acoustics of Music

Unit – I

Sound propagation – Production of sound – method of Propagation – Types of sound waves – wave length, velocity, Frequency – Relation between them – Human ear – Structure and action

Unit – II


Unit – III

Unit – IV

Unit – V

Reference Books
2. Prof. R.K. Viswanathan, University Publication.

Paper – XXXVIII Practical - VIII
1. Keerthanaigal – 12
2. Ganaraga Pancarathna Keerthanai - 1
   3. Mallari – 2
   4. Pallavi – 2
   5. Thillana – 1
6. Thiruppavai – 1

7. Thiruppugazh – 2

8. Manodharmam (Raga Alapanai, Karpanai Swara kuraippu)

Practical – XXXIX

Keerthanas
1. Hindolam
2. Abohi
3. Suddha Saveri

Practical – XXXX

Elective Practical - IV

1. Kavadi Chindu
2. Kili Kanni
3. Tillana
4. Nattupura Padalgal
5. Tarangam